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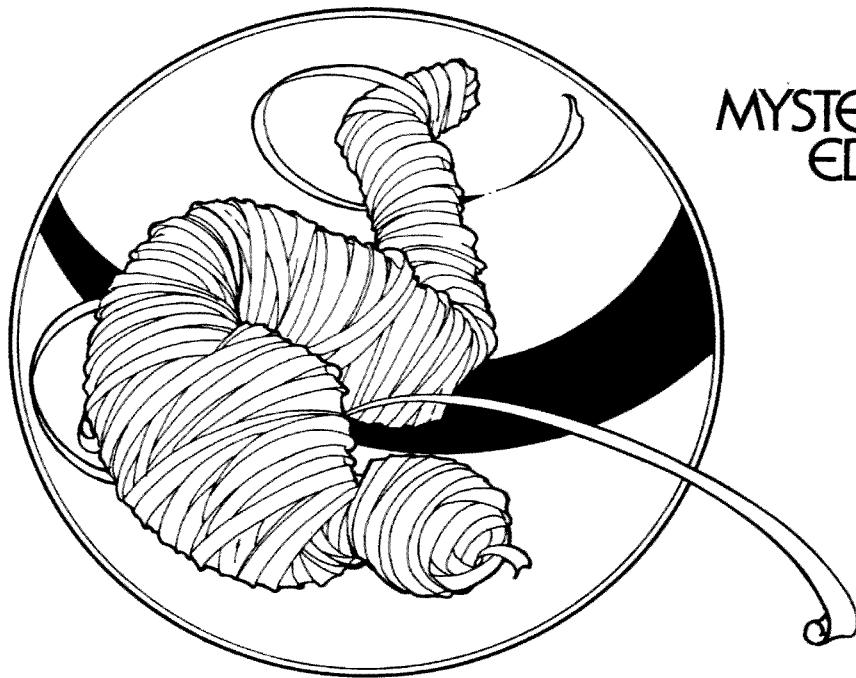
# TALES OF MYSTERY AND IMAGINATION EDGAR ALLAN POE

"CONTAINS ORIGINAL EDGAR ALLAN POE STORIES"



THE ALAN PARSONS PROJECT





TALES OF  
MYSTERY AND IMAGINATION  
EDGAR ALLAN POE

THE  
ALAN PARSONS  
PROJECT

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Moderato

## ADREAM WITHIN A DREAM

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

The musical score consists of four staves of music:

- Top Staff:** Labeled "Strings". It features a treble clef, a key signature of one sharp, and a common time signature. The music is divided into two sections by vertical bar lines. The first section ends with a repeat sign and the instruction "Repeat 10 times". The second section begins with a dynamic instruction "Harp & Piano simile" and "Winds".
- Second Staff:** Labeled "Piano ad lib". It shows a treble clef, a key signature of one sharp, and a common time signature. The piano part includes eighth-note patterns with a "6" below the staff.
- Third Staff:** Labeled "Harp". It shows a treble clef, a key signature of one sharp, and a common time signature. The harp part consists of eighth-note chords.
- Bottom Staff:** Labeled "Electric Bass". It shows a bass clef, a key signature of one sharp, and a common time signature. The bass part provides harmonic support with sustained notes.

**Final Measures:**

- Staff 1:** Shows a "Strings fade" and "Piano & Harp fade".
- Staff 2:** Shows a "Drums play time" section.
- Staff 3:** Shows a piano part starting in Am and transitioning to G.
- Staff 4:** Shows a piano part starting in Am and transitioning to G.

A Dream Within A Dream - 2 - 1

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G

Am

Slide Guitar

2nd Piano simile

G

Choir

Slide Guitar simile

Ah

Am

G

Ah

All instruments except Bass fade

Play 4 times Slide Guitar

Piano Am

Am

G

Optional Segue into "The Raven"  
Repeat and Fade

## THE RAVEN

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

Steady Rhythm (Not Fast)



**Am**

The clock struck mid-night  
maze-ment And through my sleep-ing  
There stood a rav-en I heard a  
Whose shad-ow

**D**

**Am**

tap - ping at my door I looked but noth-ing  
hung a - bove my door Then through the si-lence lay in the  
It spoke the

**1. E**

dark-ness  
one word

And so I turned in - side once more.  
That I shall hear for - ev - er -

To my a -

2. E  
(no 3rd)

Fm      Eb      Fm      (Ab Bass)      Fm  
(F Bass)      Eb      (Ab Bass)      Fm

more \_\_\_\_\_

p      mf      f

(Bb Bass)      Fm      Cm7      Fm      Fm      Eb      Fm

Nev - er - more \_\_\_\_\_

(Ab Bass)      Fm      (F Bass)      Eb      (Ab Bass)      (Bb Bass)      Fm      Cm7      Fm      Eb      (C Bass)      (Bb Bass)      Eb

(A Bass) (G Bass)      Fm      Eb      Fm      Eb      (C Bass)      Eb      (Ab Bass)      Eb      (G Bass)      Fm      Am      Am7

Thus quoth the rav-en, — "nev - er - more." \_\_\_\_\_

The Raven - 5 - 2



Sheet music for piano/vocal/guitar. The vocal part is in soprano clef, the piano part in treble clef, and the bass part in bass clef. The music consists of six staves, each ending with a vertical bar line. Chords are indicated above the staves with corresponding guitar chord diagrams.

- Staff 1: Am9 (diagram: 1, 0, 0, 0, 0, 0)
- Staff 2: Dm7 (diagram: 0, 0, 0, 0, 0, 0)
- Staff 3: Am7 (diagram: 0, 0, 0, 0, 0, 0)
- Staff 4: Am9 (diagram: 1, 0, 0, 0, 0, 0), Em7 (diagram: 0, 0, 0, 0, 0, 0), D (diagram: 0, 0, 0, 0, 0, 0), C (diagram: 0, 0, 0, 0, 0, 0), D (diagram: 0, 0, 0, 0, 0, 0), F (diagram: 0, 0, 0, 0, 0, 0), C (diagram: 0, 0, 0, 0, 0, 0), D (diagram: 0, 0, 0, 0, 0, 0)
- Staff 5: Am7 (diagram: 0, 0, 0, 0, 0, 0), Am9 (diagram: 1, 0, 0, 0, 0, 0), Am (diagram: 0, 0, 0, 0, 0, 0)
- Staff 6: Am9 (diagram: 1, 0, 0, 0, 0, 0), Em7 (diagram: 0, 0, 0, 0, 0, 0), D (diagram: 0, 0, 0, 0, 0, 0), C (diagram: 0, 0, 0, 0, 0, 0), D (diagram: 0, 0, 0, 0, 0, 0), F (diagram: 0, 0, 0, 0, 0, 0), C (diagram: 0, 0, 0, 0, 0, 0), D (diagram: 0, 0, 0, 0, 0, 0)

Text at the bottom: And still the rav - en \_\_\_\_\_ re - mains in

Piano dynamics: **p**

15

my room No mat-ter how much I im - plore No words can soothe him \_\_\_\_\_ No prayer re -

move him And I must hear for ev-er - more \_\_\_\_\_

*cresc.* \_\_\_\_\_

ra-ven, \_\_\_\_\_ nev - er - more Thus quoth the rav-en, \_\_\_\_\_ nev - er -

*f*

more Thus quoth the rav-en, \_\_\_\_\_ nev - er - more Thus quoth the

**Chords:**

- Top staff: D, Am
- Second staff: G, E (no 3rd)
- Third staff: Fm, Eb, Fm, (Ab Bass), Fm, (F Bass), Eb, (Ab Bass), Fm, (Bb Bass), Fm, Cm
- Fourth staff: Fm, Eb, Fm, (Ab Bass), Fm, (F Bass), Eb, (Ab Bass), Fm
- Fifth staff: Fm, Eb, Fm, (Ab Bass), Fm, (F Bass), Eb, (Ab Bass), Fm

(B♭ Bass)



Cm7

Fm



Fm



rav-en,

nev-er -

Thus quoth the

more

Nev - er-

more, nev-er-more, nev-er-more, nev-er

nev-er-more, nev-er-more, nev - er

(B♭ Bass)



Cm7



(B♭ Bass)

Eb

(C Bass)

Eb

Fm

nev-er-more, nev-er-more, nev-er - more.

Never - more.

(A♭ Bass) Eb simile (C Bass) simile

Fm Fm Eb (C Bass) Eb

(G Bass)

Eb Fm Eb

(A♭ Bass) Eb

Fm Bbm Fm Eb

(A♭ Bass) Eb

Fm Cm Fm Eb

(G Bass)

Fm

# THE RAVEN

Moderate

Voices

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

The clock-struck

Synthesizer

Bass

*mp*

(A)

mid-night And through my sleep-ing I heard a tap-ping at my door I looked but  
maze-ment There stood a raven Whose shad-ow hung a - bove my door Then through the

1.

noth-ing lay in the dark-ness And so I turned in - side once more To my a -

si-lence it spoke the one word That I shall hear for ev - er -

2.

(B) Strings

Piano

more

Note: Voices from A to B are electronically altered  
Bass can be conventional Electric Bass or Synthesizer

The Raven - 5 - 1

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Voices

Nev - er -

Synthesizer fill

Strings simile

more

Piano

Voices & Strings

Thus quoth the raven, — nev - er - more

Ah

Ah

Bass

(C)

Piano & Synthesizer

Chorus

Ah \_\_\_\_\_

Ba ba ba ba ba — ba      ba ba — ba — ba ba ba

Voice

Ba ba ba ba ba — ba ba ba      ba.      And still the      rav - en — re-mains in

Piano

my room — No mat - ter      how much      I im - — plore      No words can

The Raven - 5 - 3

soothe him \_\_\_\_\_ No prayer re - move him \_\_\_\_\_ And I must hear for - ev - er -

more \_\_\_\_\_

(D) Vocal (2nd time only) *cresc.* ..... 3 rav-en, \_\_\_\_\_ nev - er -  
 Strings & Piano

*cresc.* ..... more Thus quoth the rav-en \_\_\_\_\_ nev-er- more Thus quoth the

rav-en \_\_\_\_\_ nev - er - more Thus quoth the rav-en \_\_\_\_\_ nev-er -

1.

more      Thus quoth the

more      Nev-er-

more, nev-er-more, nev-er-more, nev-er-

Nev-er-more, nev-er- more, nev - er

Nev-er-more, nev-er-more, nev - er -

more      nev-er -

more.

Choir

Ah

Choir

Ah

# THE TELL-TALE HEART

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

Moderate

*Vocal Ad Lib*

*Repeat 4 times*

*Guitars*

*Drums play time*

*Bass*

1.) You should have

Piano Cm

seen him Ly - ing a - lone in help - less si - lence in the Bb Cm Bb

night.

Guitars Bb Ab Bb

You should have

seen him— You would have seen his eye re-flect - ing in the

Piano Cm Bb Cm Bb

*To Double Coda*

*To Coda*

light Guitars

Cm Bb Ab Bb Ab

*Slide Guitar*

Am Bm

*D.S. al Coda*

**Coda**

Guitars A♭ B♭ A♭

*Guitars fade  
Strings gradually build  
Drums out*

Strings

*mf*

And he won't be found at all Not a

trace to mark his fall Nor a stain up - on the wall

*ff Drums play time*

Repeat 15 times  
Rhythm section should fade and then gradually crescendo  
Orchestra and Choir should be featured D.S.S. al Coda

Ah

Heard all the things in Heav - en and Earth I've

Other Guitars play Rhythm Am

Slide Guitar play Lead

Double Coda

seen man-y things in Hell But his vul - tures eye — of a  
Bm

cold pale blue — Is the eye of the Dev - il him - self

## Guitars

Take me a -

Piano Cm      Bb      Cm      Bb

Vocal Ad Lib      Repeat 4 times

Guitars      Bb      Ab      Bb      Ab      Bb      Ab      Bb

Strings

Guitars and Piano simile

Ab      Bb      Ab      Bb      Ab      Bb      Ab      Bb      Ab      Bb      Cm

2. So for the old man  
Ashes to ashes, earth to earth and dust to dust  
No one will see me  
No one with guilt to share, no secret soul to trust
3. Louder and louder  
Till I could tell the sound was not within my ears  
You should have seen me  
You would have seen my eyes grow white and cold with fear

# THE CASK OF AMONTILLADO

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

Moderately Slow

By the last breath of the four winds that blow  
Shel-tered in - side from the cold of the snow

I'll have re-venge — up - on  
Fol - low me now — to the

Am7-5 Abmaj7 Cm (Bb Bass) Cm7 Am7-5 Abmaj7  
For - tun - a - to Smile in his face I'll say "Come let us to I've a  
vault down be - low Drink-ing the wine as we laugh at the time Which is

cask of A - mont - ill - a - do" slow — (What are these  
pass - ing in - cred - i - bly

Cm (B♭ Bass) Cm7 A♭ (G Bass) E♭ Fm7 (B♭ Bass) Fm7

chains that are bind - ing my arms? ——————  
 (Chorus:) Part of you dies each pass - ing day

Eb (D Bass) B♭ Cm (B♭ Bass) Cm7 A♭ Eb (G Bass) Fm7 (B♭ Bass) Fm7

(Say it's a game, and I'll come to no harm)  
 You'll feel your life slip - ping a - way

(♩ = ♪) Cm (B♭ Bass) Cm (A Bass) Cm (F Bass) Cm Cm Cm

mf

(B♭ Bass) Cm (A Bass) Cm (F Bass) Cm ——————  
 1. (F Bass) Cm —————— 2. (F Bass) Cm ——————

6 6 6 6

Tempo I

The musical score consists of six staves of music. The top staff has a treble clef, a key signature of one flat, and a common time signature. It features six guitar chords: Cm, Cm7, Am7-5, Abmaj7, Cm, and Cm7. The lyrics for this section are: "You who are rich and whose troub-les are few May come a-round — to see". The second staff continues with the same chords and lyrics. The third staff begins with Am7-5, Abmaj7, Cm, (Bb Bass) Cm7, Am7-5, and Abmaj7, followed by the lyrics: "my point of view What price the Crown of a King on his throne When you're". The fourth staff continues with the same chords and lyrics. The fifth staff begins with F9, Abmaj7, (Bb Bass) Abmaj7, Eb, (D Bass) Bb, Cm, and (Bb Bass) Cm7, followed by the lyrics: "chained in the dark all a - lone — (Spare me my life on - ly name your re - (Chorus:) Part of you". The sixth staff continues with the same chords and lyrics. The seventh staff begins with Ab, Eb (G Bass), Fm7, (Bb Bass) Fm7, Eb, and (D Bass) Bb, followed by the lyrics: "ward) dies each brick I lay (Bring back some". The eighth staff continues with the same chords and lyrics.

You who are rich and whose troub-les are few  
May come a-round — to see

my point of view What price the Crown of a King on his throne When you're

chained in the dark all a - lone — (Spare me my life on - ly name your re -  
(Chorus:) Part of you

ward) dies each brick I lay (Bring back some

(B♭ Bass) Cm7      A♭      (G Bass) E♭      Fm7      (B♭ Bass) Fm7

light in the name of the Lord)  
You'll feel your mind slip - ping a - way

3

(B♭ Bass) Cm      (A Bass) Cm      (F Bass) Cm      Cm 3

(Play 6 Times)

*mf* (detached)

Cm      (B♭ Bass) Cm      (A Bass) Cm      (F Bass) Cm      Cm

*f*

(B♭ Bass) Cm      (A Bass) Cm      Fm

Repeat and Fade

cresc.

*ff*

Repeat and fade

# THE CASK OF AMONTILLADO

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

Moderate

Piano

Strings

**Piano**

**Strings**

By the last breath of the  
Shel-tered in - side from the  
Strings

four winds that blow  
cold of the snow

I'll have re-venge\_ up - on  
Fol - low me now\_ to the

*Pizz. Bass 2nd x (stem-up notes)*

For - tun - a - to  
vault down be - low

Smile in his face I'll say  
Drink-ing the wine as we

"come let us go I've a  
laugh at the time Which is

1.

cask of A - mon - till - a -  
pass - ing in - cred - i - bly

do"

2.

slow \_\_\_\_\_

*Pizz. Bass*

Part of you dies each pass-ing day  
Part of you dies each brick I lay

*Piano plays chords* (What are these  
(Spare me my chains that are bind-ing my life on - ly name your re - arms?)  
*Choir:* E♭ E♭/D Cm7 Cm7/B♭ ward) —  
A♭ A♭/G Fm7 Fm/B♭

*Drums play time* Ooh

*Bass*

3

You feel your life slip-ping a - way  
You feel your mind slip-ping a - way

(Say it's a game and I'll come to no harm)  
(Bring back some light in the name of the Lord)

*Choir:* E♭ E♭/D Cm7 Cm7/B♭ A♭ A♭/G Fm7 Fm/R♭

*Bass*

3

*Choir:* Ah

*Strings & Piano*

*Bass*

to Coda ♦ Brass

Ah

*Bass*

1. 2. rit.

You who are rich and whose

Piano

trou-bles are few May come a-round to see my point of view What price the Crown of a

D.S. Coda

King on his throne When you're chained in the dark all a - lone \_\_\_\_\_

Repeat 4 times

Coda

## French Horns

Musical score for French Horns (4 staves) in G clef, 2/4 time, and B-flat key signature. The score consists of four measures. The first measure has a fermata over the first note. The second measure features eighth-note patterns. The third measure has a fermata over the first note. The fourth measure concludes with a half note.

Musical score for French Horns (4 staves) in G clef, 2/4 time, and B-flat key signature. The score consists of four measures. The first measure has a fermata over the first note. The second measure features eighth-note patterns. The third measure has a fermata over the first note. The fourth measure concludes with a half note.

French Horn Simile

Strings

Repeat and Fade

Musical score for French Horn Simile, Strings, and Repeat and Fade. The score includes three staves: French Horn Simile (top), Strings (middle), and Repeat and Fade (bottom). The French Horn Simile staff shows a dynamic range from forte to piano. The Strings staff features a sixteenth-note pattern. The Repeat and Fade staff shows a dynamic range from forte to piano. The score consists of four measures. The first measure has a fermata over the first note. The second measure features eighth-note patterns. The third measure has a fermata over the first note. The fourth measure concludes with a half note.

(THE SYSTEM OF)  
DOCTOR TARR AND PROFESSOR FETHER

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

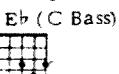
Moderate



(C Bass)



Just what you need to make you feel bet - ter Just what you need to make you feel -



Just what you need to make you feel bet - ter Just what you need to make you feel At the



far end of your teth-er  
clouds seem bright and breez-y  
(Instrumental -----)

And your thoughts won't fit to - geth - er  
'Cause the livin' is free and eas - y

So you  
See the

(The System Of) Doctor Tarr And Professor Fether - 4 - 1

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Fm7

(C Bass)

Cm7

sleep light or what - ev - er  
rat race in a new way And the night goes on for - ev - er Then your  
Then your  
It's a  
Sat - is -

(G Bass)

Cm7

F

mind change like the weath-er You're in need of  
wise thing if you're reclev-er Take a lead from } Doc-tor Tarr and Pro - fes - sor  
fac - tion al - to - geth - er Guar-an - teed by }

Cm

(C Bass)

(C Bass)

(C Bass)

1.

2.

3.

Feth-er.

Ev-en

Find the end of a rain - bow Fly wher - ev - er the winds blow

(B♭ Bass)

Fm7

(D♭ Bass)

Fm7

D. S. al Coda

Laugh at life like a side - show —

Just what you need to make you feel bet - ter

(D♭ Bass)

Fm7

Fm7

Just what you need to make you feel bet - ter Don't stop bring-in' the girls round —

Coda

(A♭ Bass)

Fm7

(B♭ Bass)

Fm7

Don't start hav - in' a show - down —

Keep on hand-in' the jug 'round —

(D♭ Bass)

Fm7

Cm

(C Bass)

B♭

All that you need is wine and good com-pa - ny.

(C Bass)



(C Bass)



Dm



(D Bass)



Dm7



(D Bass)



Dm



Repeat and Fade

# (THE SYSTEM OF) DOCTOR TARR AND PROFESSOR FETHER

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

Moderate

8va Basso - Lead Guitar

Elec. Guitars & Keyboards  
Cm      Bb/C      Eb/C      F/C

Bass

8va Basso -

2 Lead Guitars

Cm      Bb/C      Eb/C      F/C

Drums play time

Backing Voices

Just what you need to make you feel bet - ter  
Cm      Bb/C

2 Lead Guitars

Lead Vocal

Just what you need to make you feel bet - ter  
E/C      F/C

Just what you need to make you feel At the

far end \_\_\_\_ of your teth - er And your thoughts won't fit to - geth - er So you  
 clouds seem \_\_\_\_ bright and breez - y 'Cause the livin' is free and ea - sy See the

Cm

sleep light \_\_\_\_ or what-ev-er And the night goes on for - ev - er Then your  
 rat race \_\_\_\_ in a new way Like you're wakin' up to a new\_\_\_\_ day It's a  
 (Sat - is)

Fm7

mind change like the weath - er You're in need of Doc - tor Tarr and Pro - fes - sor  
 wise thing - if you're clev - er Take a lead from Doc - tor Tarr and Pro - fes - sor  
 fac - tion al - to - geth - er Guar - an - teed by Doc - tor Tarr and Pro - fes - sor

G F

1.

Feth - er.  
Feth - er.  
Feth - er.  
Cm      B<sub>b</sub>/C      E<sub>b</sub>/C

2.

Find the end of a rain - bow  
F/C      Cm      Guitars      Fm

Fly where - ev-er the winds blow

Laugh at life like a side - show

Fm/A<sub>b</sub>Fm/A<sub>b</sub>

to Coda ♪

Just what you need to make \_\_\_ you feel bet - ter  
D♭

Cm

Backing Voices

Just what you need to make \_\_\_ you feel bet - ter  
B♭/C

E♭/C

Lead Guitar

Just what you need to make \_\_\_ you feel.  
F/C

Cm

Fm

*D.S. al Coda Take 2nd Ending*

Vocal

Sat - is-

Coda

Don't stop bring - in' the girls — round —

Fm

Don't start hav - in' a show - down —

Fm/A♭

Keep on hand-in' the jug — round —

Fm/B♭

All that you need is wine — and good com - pa -

D♭

ny.

Cm

B♭/C

E♭/C

F/C

# THE FALL OF THE HOUSE OF USHER

## I PRELUDE

Words and Music by  
ERIC WOOLFSON, ALAN PARSONS  
and ANDREW POWELL

Lento  $\text{♩} = 54$

Full Orchestra

The musical score consists of four systems of music. The first system, labeled "Full Orchestra", shows parts for strings, winds, and brass. The second system shows parts for strings, winds, and a "Solo Trumpet". The third system shows parts for strings, winds, and brass. The fourth system shows parts for strings, winds, and harp.

**System 1 (Top):** Full Orchestra. The strings play eighth-note patterns. The winds play eighth-note patterns. The brass play eighth-note patterns.

**System 2:** Strings play eighth-note patterns. Winds play eighth-note patterns. Solo Trumpet plays eighth-note patterns.

**System 3:** Strings play eighth-note patterns. Winds play eighth-note patterns. Brass play eighth-note patterns.

**System 4 (Bottom):** Strings play eighth-note patterns. Winds play eighth-note patterns. Harp plays eighth-note patterns.

Harp *f* Full Orchestra

Winds

Strings *p*

Strings *p*

Full Orchestra *f*

Strings 9 7

Winds *fp*

Strings 12 8

Winds 6

Harp 12 8

12

Lower Brass

Low Strings Pizz.

Strings & Low Brass

Oboe

Bass Clarinet Solo

*sfp*

The Fall Of The House Of Usher - 22 - 4  
I Prelude

Strings

Low Strings

**p**  
arco

8va -----

**mf**

**f**

**p**

**p**

1 2 3

1 2 3

*mf*

Winds

*mf*

*f cresc.*

*f cresc.*

1 2 3

*ff*

1 2 3

Strings

Low Strings

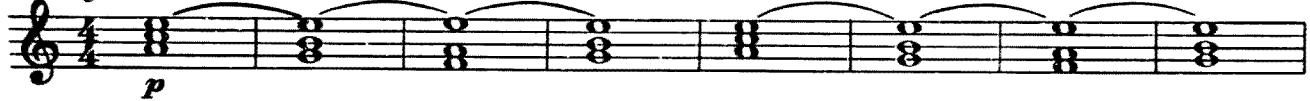
1 2 3

Musical score page 10, measures 11-15. The score consists of six staves. Measures 11-12 show woodwind entries with dynamic markings *f*, *cresc.*, and *s*. Measure 13 features a dynamic *p* and a section heading "Low Strings & Winds". Measures 14-15 show bassoon entries with dynamics *p*, *f*, and *p*, with "8va" markings above the bassoon staves. The final measure includes a dynamic *p* and a section heading "Sounds of Rain Wind and Thunder".

## II ARRIVAL

Andante  $\text{♩} = 72$ 

Organ



Two staves for the pianos in 8/8 time. The tempo is Andante. The dynamic is pianississimo (ppp) with a crescendo indicated by the word "cresc.". The notes are eighth notes with stems pointing right, grouped in pairs by vertical bar lines. The second staff begins with a treble clef.

The same two staves for the pianos as the previous section, continuing the musical line. The tempo is Andante. The dynamic is pianissimo (pp). The notes are eighth notes with stems pointing right, grouped in pairs by vertical bar lines. The second staff begins with a treble clef.

The same two staves for the pianos as the previous sections, continuing the musical line. The tempo is Andante. The dynamic is pianissimo (pp). The notes are eighth notes with stems pointing right, grouped in pairs by vertical bar lines. The second staff begins with a treble clef.

The same two staves for the pianos as the previous sections, concluding the musical line. The tempo is Andante. The dynamic is piano (p). The notes are eighth notes with stems pointing right, grouped in pairs by vertical bar lines. The second staff begins with a treble clef.

82

8 8 8

8 8 8

8 8 8

Drums

*Guitar ad lib*  
Organ

Am G6/A Fmaj7/A

*f*

*Drums play time*

Bass

G6/A Am G6/A

Fmaj7/A                    G6/A                    Am                    D6/A

Am7                    D/A                    Em/A                    F/A

G/A                    Am

*Segue to Intermezzo*

## III INTERMEZZO

Lento  $\text{♩} = 52$ 

Strings

Winds

3

Strings

ppp pp

Winds

3

Violins & Oboes

gliss.

divisi

Brass

5

$\text{pp} \xrightarrow{\text{p}}$

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five systems of staves. The top system shows woodwind instruments (Flute, Oboe, Clarinet) with sustained notes and wavy lines above them. The second system shows a piano part with a dynamic marking *p*. The third system shows a piano part with a trill instruction and a wavy line. The fourth system is labeled "Low Brass" and shows a bassoon part. The bottom system shows double basses with sustained notes and wavy lines.

A musical score for strings. The top staff shows three staves of violins with dynamic markings: the first two staves have a crescendo dynamic (increasing volume) and the third staff has a decrescendo dynamic (decreasing volume). The middle staff shows a bassoon part with a dynamic instruction "Strings fade". The bottom staff shows a cello part with another "Strings fade" instruction. The score includes a repeat sign with "Repeat 3 times" and a section title "Segue into Pavane" at the end.

## IV PAVANE

Moderate

Mandolin

Guitar

Bass

A musical score for 'The Fall Of The House Of Usher' IV Pavane, page 87. The score consists of six staves of music, each with a treble clef and a bass clef. The first two staves are in common time, while the remaining four staves are in 2/4 time. The key signature changes from G major (two sharps) to A major (one sharp) at the beginning of the third section. Measure 1 shows a treble clef with a small 'e' above it, indicating a melodic line. Measures 2-3 show a treble clef with a '3' above it, indicating a three-note group. Measures 4-5 show a treble clef with a '3' above it, indicating a three-note group. Measures 6-7 show a treble clef with a '3' above it, indicating a three-note group. Measures 8-9 show a treble clef with a '3' above it, indicating a three-note group. Measures 10-11 show a treble clef with a '3' above it, indicating a three-note group. Measures 12-13 show a treble clef with a '3' above it, indicating a three-note group. Measures 14-15 show a treble clef with a '3' above it, indicating a three-note group. Measures 16-17 show a treble clef with a '3' above it, indicating a three-note group. Measures 18-19 show a treble clef with a '3' above it, indicating a three-note group. Measures 20-21 show a treble clef with a '3' above it, indicating a three-note group. Measures 22-23 show a treble clef with a '3' above it, indicating a three-note group. Measures 24-25 show a treble clef with a '3' above it, indicating a three-note group. Measures 26-27 show a treble clef with a '3' above it, indicating a three-note group. Measures 28-29 show a treble clef with a '3' above it, indicating a three-note group. Measures 30-31 show a treble clef with a '3' above it, indicating a three-note group. Measures 32-33 show a treble clef with a '3' above it, indicating a three-note group. Measures 34-35 show a treble clef with a '3' above it, indicating a three-note group. Measures 36-37 show a treble clef with a '3' above it, indicating a three-note group. Measures 38-39 show a treble clef with a '3' above it, indicating a three-note group. Measures 40-41 show a treble clef with a '3' above it, indicating a three-note group. Measures 42-43 show a treble clef with a '3' above it, indicating a three-note group. Measures 44-45 show a treble clef with a '3' above it, indicating a three-note group. Measures 46-47 show a treble clef with a '3' above it, indicating a three-note group. Measures 48-49 show a treble clef with a '3' above it, indicating a three-note group. Measures 50-51 show a treble clef with a '3' above it, indicating a three-note group. Measures 52-53 show a treble clef with a '3' above it, indicating a three-note group. Measures 54-55 show a treble clef with a '3' above it, indicating a three-note group. Measures 56-57 show a treble clef with a '3' above it, indicating a three-note group. Measures 58-59 show a treble clef with a '3' above it, indicating a three-note group. Measures 60-61 show a treble clef with a '3' above it, indicating a three-note group. Measures 62-63 show a treble clef with a '3' above it, indicating a three-note group. Measures 64-65 show a treble clef with a '3' above it, indicating a three-note group. Measures 66-67 show a treble clef with a '3' above it, indicating a three-note group. Measures 68-69 show a treble clef with a '3' above it, indicating a three-note group. Measures 70-71 show a treble clef with a '3' above it, indicating a three-note group. Measures 72-73 show a treble clef with a '3' above it, indicating a three-note group. Measures 74-75 show a treble clef with a '3' above it, indicating a three-note group. Measures 76-77 show a treble clef with a '3' above it, indicating a three-note group. Measures 78-79 show a treble clef with a '3' above it, indicating a three-note group. Measures 80-81 show a treble clef with a '3' above it, indicating a three-note group. Measures 82-83 show a treble clef with a '3' above it, indicating a three-note group. Measures 84-85 show a treble clef with a '3' above it, indicating a three-note group. Measures 86-87 show a treble clef with a '3' above it, indicating a three-note group. Measures 88-89 show a treble clef with a '3' above it, indicating a three-note group. Measures 90-91 show a treble clef with a '3' above it, indicating a three-note group. Measures 92-93 show a treble clef with a '3' above it, indicating a three-note group. Measures 94-95 show a treble clef with a '3' above it, indicating a three-note group. Measures 96-97 show a treble clef with a '3' above it, indicating a three-note group. Measures 98-99 show a treble clef with a '3' above it, indicating a three-note group. Measures 100-101 show a treble clef with a '3' above it, indicating a three-note group.

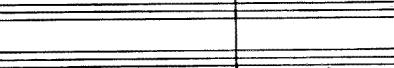
Musical score for 'The Fall Of The House Of Usher' IV Pavane, page 88. The score consists of four staves (treble, alto, tenor, bass) across five systems. The first system shows measures 1-4. The second system shows measures 5-8. The third system shows measures 9-12, with measure 10 labeled '1.' above the staff. The fourth system shows measures 13-16, with measure 14 labeled '3' above the staff. The fifth system shows measures 17-20, with measure 18 labeled '2.' above the staff and 'Am' below it.

A page of sheet music for three voices (Soprano, Alto, Bass) and piano. The music is divided into four systems by vertical bar lines. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The second system begins with a treble clef, a key signature of one sharp, and a common time signature. The third system begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth system begins with a treble clef, a key signature of one sharp, and a common time signature. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Bass (bottom). The piano part is represented by a single staff at the bottom of the page. The vocal parts sing eighth-note patterns, while the piano part provides harmonic support. The music concludes with a repeat sign and a 'Repeat and Fade' instruction.

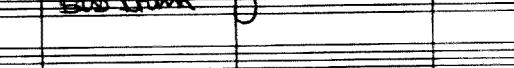
## V FALL (FINALE)

A handwritten musical score on five-line staff paper. The top staff begins with a bass clef, followed by a sharp sign, a '4', and a '1'. The text 'Powell (B) 1' is written above the staff. The bottom staff begins with a treble clef, followed by a sharp sign, a '4', and a '1'. The text 'Ravens 1,2' is written above the staff. The middle section contains the signature 'Andrew Powell' and 'Canto-Bassoon'. The bottom staff has markings 'Tpt 1' and 'Tpt 2' with a note '(on 3rd. m.)' between them.

A handwritten musical score for section A. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It features four staves. The first staff has a large '4' above it and is labeled 'Corni { 1 2 } ♯'. The second staff has a large '4' above it and is labeled '3 4 ♭'. The third staff has a large '4' above it and is labeled 'Ten Tenor 12 ♭'. The fourth staff has a large '4' above it and is labeled 'Bass Bass 12 ♭'. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It also features four staves, each with a large '4' above it. The first staff is labeled 'Tuba 12 ♭'. The second staff is labeled 'Tuba 12 ♭'. The third staff is labeled 'Tuba 12 ♭'. The fourth staff is labeled 'Tuba 12 ♭'.

(A) 

(Ved.)  
Bass Drum

(C) 

S Change More ad lib within this given pitch range. Duration ad lib. Short note accented longer notes exerted/chosen ad lib during given dynamic limits for section. Gradually release sounds related section at (C)

A handwritten musical score page featuring six staves. The top staff is for Violin 1, starting with a circled 'A' and ending with a circled 'B'. The second staff is for Violin 2. The third staff is for Viola. The fourth staff is for Cello. The fifth staff is for Double Bass. The bottom staff is for Bassoon. The score includes various musical markings such as clefs, key signatures, and dynamic signs.

The score is divided into six systems:

- System 1:** Four staves for orchestra (String Quartet) and four staves for choir (Soprano, Alto, Tenor, Bass). Includes dynamic markings:  $f$ ,  $ff$ ,  $mp$ , and  $sforz.$
- System 2:** Four staves for orchestra and four staves for choir. Includes dynamic markings:  $f$ ,  $ff$ ,  $mp$ , and  $sforz.$
- System 3:** Four staves for orchestra and four staves for choir. Includes dynamic markings:  $f$ ,  $ff$ ,  $mp$ , and  $sforz.$
- System 4:** Four staves for orchestra and four staves for choir. Includes dynamic markings:  $f$ ,  $ff$ ,  $mp$ , and  $sforz.$
- System 5:** Four staves for orchestra and four staves for choir. Includes dynamic markings:  $f$ ,  $ff$ ,  $mp$ , and  $sforz.$
- System 6:** Four staves for orchestra and four staves for choir. Includes dynamic markings:  $f$ ,  $ff$ ,  $mp$ , and  $sforz.$



ALL TRILLS

The Fall Of The House Of Usher - 22 - 20  
V Fall

$\text{♩} = 40$ 

*(tr)*

*ff*

*(tr)*

 $\text{♩} = d(1) \left[ \begin{smallmatrix} 1 & 2 \\ 0 & 1 \end{smallmatrix} \right] \text{♩} = 92$ 

R.H. Min.

The Fall Of The House Of Usher - 22 - 21  
V Fall

01-674 4184



# TO ONE IN PARADISE

Moderately Slow

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

The musical score consists of two staves of music. The top staff is for a treble clef instrument (likely a flute or piccolo) and the bottom staff is for a bass clef instrument (likely a bassoon or tuba). The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The music is divided into measures by vertical bar lines. Chords are indicated above the staff at specific points, such as E, Em, F#m7, C (add 9), and E (add 9). The lyrics are written below the staff, corresponding to the chords. The vocal part begins with "If I could see the sky above And my mind..." and continues through several lines of text, ending with "reached the shore I'd stand a - lone and ov - er-see And". The score is set against a background of a grid pattern.

Moderately Slow

If I could see the sky above And my mind...

if the bush be - fore me burns Should I turn...

— could be set free As wild white hors - es...

— my eyes a - way And still the voic - es...

reached the shore I'd stand a - lone and ov - er-see And

I can hear As clear to me as light of day

(A Bass)



Em7



I be - lieved in my dreams

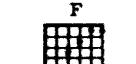
Csus



C



Gm

(add 9)  
F

Cm7



Noth - ing could change my mind

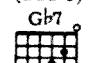
(Chorus:)

Noth - ing could change my mind

Now I know what they mean

How could I be so

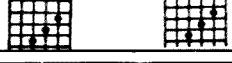
Ab

(add 9)  
Gb7

Ab



Gb7 (add 9) Gb7



blind?

(add 9)



(add 9)



(Chorus:)

(Winds that blow cold as ice

(Lead Vocal)

Cold sands of time

mp

F#m7

(add 9)



(add 9)



Sounds that come in the night)

Shall hide what is left of me

(Come from Par - a - dise)

(Words Times when no - that one were cared)

I've been through times when no one cared I've seen clouds

(add 9)

Em

F#m7

mine)

(Clouds in emp - ty skies)

(Shall

in emp - ty skies

When one kind word meant

(add 9)

C

E (add 9)

last

as

a mem - o - ry)

more

to me

Than all the love

in Par - a - dise

(A Bass)

B7

Csus

C

Gm

I be - lieved in my dreams

Noth - ing could change my mind

(add 9) F Cm7

Noth - ing can save me Noth - ing can save me

Cm9 (B Bass) C# C# F#m F#m7

Noth - ing can save me now Till I found what they mean

3 (D Bass) Am7 (add 9) E Bm7

Noth - ing can save me now.

Bm9 (add 9) E Repeat and Fade

To One In Paradise - 5 - 5

## TO ONE IN PARADISE

Words and Music by  
ERIC WOOLFSON and  
ALAN PARSONS

Slowly

Piano

E add F<sup>#</sup>

Guitar

Bass

Vocal

If I could see the sky above And my mind...  
E add F# (guitar simile)

Elec. Piano

— could be set — free As wild white hors - es —  
— my eyes — a — way And still the voic - es —

Em add F<sup>#</sup>

To One In Paradise - 4 - 1

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reached the shore — I'd stand a - lone — and ov - er - see — And  
 I can hear — As clear to me — as light of day —  
 C(no 3rd)addD E add F#

Backing Voices I be - lieve in my dreams  
 B7 Em7  
 Ah Ah

To Coda

Noth - ing could change — my mind —  
 C (add D) F C(no3rd)addD  
 Ah Noth-ing could change — my mind —

Now I know what they mean How could I be so blind  
 F7 Bbm7 Gb7 Ab Gb7  
 Ah Ah Ah Ah Ah

Winds that blow cold as ice  
E add F# Em Sounds that come in the

Cold sands of time

night F#m C no 3rd (add D) Come from Par - a - dise —  
E add F# I've

Shall hide what is left of me —

Words that were mine  
times when no - one\_cared Em clouds in emp - ty —  
(add F#)

been through times when no - one cared.I've seen clouds.in emp-tyskies. When

D.S. al Coda

skies Shall last as a mem - o - ry  
F#m C(no3rd)addD E (add F#)

one kind word meant more to me Than all the love in Par - a - dise —

*Coda*

C (no 3rd) add D

Noth-ing can save me  
Noth-ing can save me

Till I found what they  
Ah

Noth-ing can save me now  
Ah

mean F#m  
Ah

Noth-ing can save me now  
EaddF#  
Ah

Bm7  
Ah

*Repeat and fade*

Ah  
Ah  
Ah  
Ah

E add F#